

# "Omar" Pitches His Tent at the Belasco; "Kick In" at the National

## Guy Bates Post In "Omar, the Tent-Maker," and Real Crook Play at Theaters This Week.

JUST as surely as they graduate from being flappers into terribly sophisticated young women to whom no one can tell anything which is not already known; and from knickerbockered Norfolk-jacketed limbs-of-Satan into tightly collared, young men with will-o'-the-wisp waists, do they have their Omar. You had it, I had it, everybody takes a peek between the pages which have fascinated since the eleventh century.

So, therefore, since reading the "Rubaiyat" is as inevitable as calf love, and as universal, the appeal of "Omar, the Tentmaker," the play founded on the story of the Persian mystic, is irresistible.

Richard Walton Tully, who has served up "Omar" in its stage form, realized to his and to our benefit, that people like nothing better than to have that which they know and love garnished and decorated, crowned and idealized, and presented in all its glory in another form.

So he wisely chose that to which we all turn sooner or later, and with Guy Bates Post as an interpreter has given us a sumptuous love story embodying the oft quoted jug of wine, loaf of bread, wilderness, garden, and lovely woman. Voluminous press notices eulogizing everything from the rose which dropped, the ball which sailed, the pot, pottery, and "Omar" himself, inform that Mr. Tully is at work upon another vehicle for Mr. Post. It is to be a romantic drama, but unless the author seizes upon either something as inevitable as young womanhood or young manhood, it is doubtful that he will duplicate the universal appeal which is found in "Omar, the Tentmaker."

THIS is a joke on "Kick In," the play which comes to the National Theater this week. It is very hard to write a joke, especially when the announcement is made beforehand. The influence of the reader, therefore, is traced. The observation is made that the better acquainted the reader is with the verbiage of great cities the more enjoyable the joke will be.

When "Kick In" went to London, slang and all, it was received, if not with open arms, with open mouths. London simply ate it up in great bites, with the same display of scholastic interest that the native of Siena, upon the words of a French...

...rote, relies on it. For that the phrase, "kick in," is as usual in American as in the language of the technical criminals exponents of a higher morality. Another said that there was quite a bit of wit, wit, wit, but that, aside from that, there was the great American language.

Perhaps with the memory of those reviews seared upon his mind, and mindful of the horrors attendant upon a misunderstanding of motives, the press department of this theater, offering supplied us generously with explanatory material. (Here comes the joke.)

But the chagrin of the English at having the American language thrust upon them without a dictionary to go with it, could not be greater than the hurt offered the dramatic editors of this city, where "Kick In" had its first performance mind you, when they were informed at the top of every show, press matter, painstakingly, clearly, that kick in meant "give up your spolia." They might at first have been a little in the line of the doubt and offered as a solution, "fifty-fifty," "slip me, my bit," "come through," "loosen up," or "come across."

And in addition it might be said that "give up your spolia" means the same relation to the real meaning of "kick in" that "Go to Hades" does to the real expression.

FLORENCE E. YODER.

### Belasco: "Omar, the Tent-Maker." A Spectacular Romance.

GAIN will lovers of fine romance and the "Rubaiyat" come into their own when Guy Bates Post will appear at the Belasco Theater tomorrow night in "Omar, the Tentmaker," the sumptuous Persian love-play by Richard Walton Tully. The entire original company again will be seen.

As thousands of Washington theatergoers know, Mr. Tully has been the story of his Persian romance upon the life, times, and Rubaiyat of Omar Khayyam, the genial and beloved poet and mystic of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.

The play itself recounts the wonderful love-life and picturesque wanderings of one of the most romantic figures in the world's history. Omar Khayyam, the great Persian poet, mystic and epicurean of the eleventh century, who shares in immortal kinship the spirit of Dante, the Italian, and Francois Villon, the first poet of France. How Omar wooed the beautiful Shiraz in the flower garden at sunset, how he remained faithful to her through stressful years, how he found again his happiness, how he sang of the grape and love and joy in eternal quatrain, how he defied poverty, suffering, and death, how he delved into the basic riddle of human existence, have all been skillfully combined in the most entrancing romance of modern times.



GERALDINE FARRAR  
Loews Columbia



LOUISE GRASSLER  
Belasco



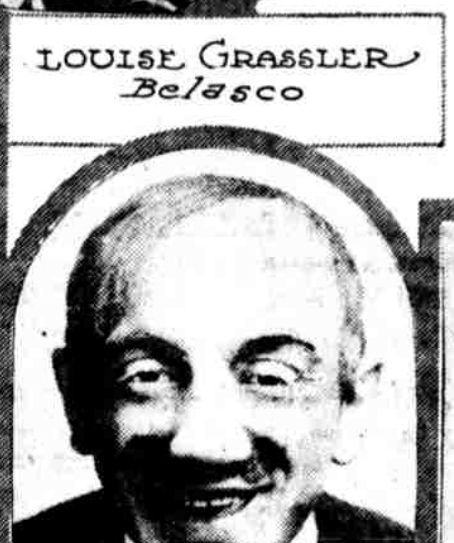
ARTHUR BELL  
Castro



SCENE FROM "KICK IN"  
National



FLORENCE RITTENHOUSE  
Polis



FRANK BURT  
Gayety



LOLA WRENWORTH  
Keith's



HOUSE PETERS  
Garden

ROZSIKA DOLLY  
Strand

that Pauline Frederick's interpretations of the great villainesses in "Zaza" and "Hella Donna," in which she scored such great personal triumphs, represent her only type of screen characterization. It will be dispelled when she is seen in the title role of "Lydia Gilmore" during the first three days of the week, beginning on Monday morning. It is a tremendous role, powerful, gripping, intense—the terrible suspense of a woman who holds within her heart the secret knowledge of the fact that her husband is a murderer and who is placed upon the witness stand to be cross-examined by the man whose loyal devotion to her and her little son has won her love.

The last four days of the week Geraldine Farrar, the celebrated prima donna,

## Attractions Coming to Capital Theaters

Announcement is made of the coming of Mrs. Fleke, most distinguished of American actresses, in a new modern light comedy entitled "Ernestine Susan," to the National Theater for one week beginning Monday evening, January 10. The new comedy is from the pen of Marian de Forest, recalled for her "Little Women," and founded on Helen R. Martin's novel, "Barnabette."

The play introduces to the stage an environment at once new and novel and never before used in the theater, that of the quaint characteristics and modern life among the Pennsylvania Dutch. Additional interest attaches to Mrs. Fleke's present visit, also, since it marks the return to a field in which she excels, that of brilliant, deft light comedy of the most delightful kind.

Her company is headed by John Cope, a capable player of undoubted ability, who is seen as Barnaby, while other characters are portrayed by Madeline Delmah, Rockliffe Fellows, Owen Meach, Wylda Millison, Robert Stove Gil and John Murphy.

One of the greatest successes in musical productions which this city has ever known will be presented when "The Lilac Domino" returns to the Belasco next week. For an entire season last year this light opera charmed New York, Boston, and Chicago, and drew crowded houses in spite of the so-called depression of the times. It is now on its way across the continent, and its brilliant song hits are being whistled and sung in all ranks of society wherever it has been produced.

The Poli Players will continue their policy of presenting plays never before seen in Washington, when they offer the third of a series of New York successes next week, "The Show Shop," from the clever pen of James Forbes, author of "The Chorus Lady" and "The Commuters." It tells an absorbingly interesting story of stage life, and presents life behind the scenes even more vividly than his earlier success, "The Chorus Lady."

Keith's announced for next week Nat C. Goodwin, comedian, as the foremost feature, in a monologue, "Beatrice Herford, vaudeuse," another important production which Keith's has secured and smiling as ever, will return with

## This Week's Calendar

**BELASCO**—"Omar, the Tent-maker," with Guy Bates Post. Evenings, 8:20. Matinees, 2:15. Monday, 2:15, Princeton Triangle Club.

**NATIONAL**—"Kick In." Comedy drama success. Evenings, 8:15. Matinees, 2:15. Today, moving pictures, Pluragraph. Matinee, 3. Evening, 8:15. Friday, 4:30, Evan Williams, in Ten Star Series.

**POLIS**—"Along Came Ruth." Comedy success, with A. H. Van Buren. Evenings, 8:15. Matinees, daily, 2:15. Stock.

**CASINO**—"A Bachelor's Honeymoon." Comedy. Evenings, 8:15. Matinees, Tuesday, Thursday, and Saturday, 2:15. Stock.

**GAYETY**—Burlesque. "The Girl Trust," with Frank A. Burt. Matinees, daily, 2:15. Evenings, 8:15. Sunday performances, 3 and 8:15.

**KEITH'S**—Vaudeville. Alexander Carr. Matinees, daily, 2:15. Evenings, 8:15. Sunday performances, 3 and 8:15.

**LOEW'S COLUMBIA**—Films. Pauline Frederick in "Lydia Gilmore." Monday, Tuesday, and Wednesday. Geraldine Farrar in "Temptation." Thursday, Friday, Saturday, and Sunday. Performances daily, from 10:30 a. m. to 11 p. m. Sunday, 3 to 11 p. m.

## Twinkling Stars And Satellites

Why the Washington First-Nighter Is An Important Person.

**B**ECAUSE William A. Brady says that he is an important person, or of just as much importance as the first nighter in New York, in a recent interview had with the famous producer he admitted the fact that New York's verdict was not final nor typical and that the support of other cities was necessary to the life of any play.

"The New York public alone cannot support a good play," he is quoted as saying. "The co-operation of Washington, Chicago, Boston, St. Louis, and other cities is necessary. That statement was made on a basis of actual statistics. It is well known that the New York audience is not typical of the American audience as a whole. It does not even set the standard, as the great European centers do, and for that reason it is the greatest gamble to put a play on here. Its New York reception is no more a criterion of what will be accorded it in other cities than its reception in Chicago or Kansas City is a criterion of the public attitude here, and I repeat that New York's appreciation alone is not sufficient to support good plays. Plays begin in New York, but the greater part of their life must be spent in other cities if they are really to be commercial or any other kind of success."

## The Stage in New York

**NEW YORK, Jan. 2**—E. H. Sothern will present T. W. Robertson's comedy, "David Garrick," the third of his offerings during his repertoire season at the Booth Theater, next Thursday night. The theater will be dark during the first three days of the week to permit dress rehearsals of the new comedy. This will be Mr. Sothern's first appearance in the role of David Garrick, made famous by his father. This will not, however, be Mr. Sothern's first appearance in this play. When a boy he appeared in it with his father, and later, when his brother Lytton starred in the play, Mr. Sothern, then growing into manhood, impersonated one of the unimportant roles.

The play, "David Garrick," was from the pen of T. W. Robertson, adapted from De Meleville's French play called "Sullivan." When the late E. A. Sothern desired a new medium to follow "Lord Dunsany," in London, it was recalled to his mind that when a young man he had starred in a play called "David Garrick," in London. This old play was dragged from its hiding place and rewritten by E. A. Sothern. Mr. Sothern appeared in "David Garrick" for the first time in London, at the Haymarket Theater, on April 30, 1864.

The comedy proved a great success. Nine years later Mr. Sothern appeared in the play at Wallack's Theater, New York, when John Gilbert was seen as Simon Ingot, and E. M. Holland as Mr. Jones. In E. H. Sothern's revival of the play, he has added a number of new scenes, and the costumes have been especially designed for the present offering. There is a chorus numbering more than a score of pretty girls, including in the cast are Alfred White, Murray Harris, Tom Nolan, Charles Keith, Lillian English, Jeanne Barnes, and Stella Wood.

The Newman traveltals for this year on South America, illustrated, as usual, with beautiful -oliam views and original motion pictures, will be presented at the Belasco Theater on five successive Sunday evenings and Monday afternoons beginning January 16 and 17. The course sale opens January 3.

One of the most important musical engagements of the entire season is scheduled for the New National Theater Thursday, January 13, when Mme. Calve, assisted by her husband, Gallo Gasparri, the noted tenor, will be heard in a recital. Mme. Calve comes to the Capital under the auspices of the flotta committee, the object of which is to raise funds for the immediate care of the wounded on the French front line. A distinguished piano playing forces and lower present ability to cope with a possible foreign invasion.

"Battle Cry of Peace" to Be Shown At the Strand